The Mass Art Paper

ISSUE #4 DECEMBER 16, 1969

MASS ART GETS LAND SITE

ON DECEMBER 4th, THE COURT CASE BETWEEN THE COMMONWEALTH AND THE CITY OF NEWTON WAS SETTLED IN FAVOR OF THE COMMONWEALTH. THIS MEANS THAT MASS. ART OFFICIALLY HAS ITS LAND SITE TO BUILD THE PROPOSED CAMPUS ON.

VIRGINIA GUNTER

Virginia Gunter was, if you didn't know,the judge of the Summer Competition Show which took place a short while ago. We all undoubtably had feelings about the show and I wondered how she felt about the exhibition. So I asked her. "I had expected to see a larger number of works which would reflect a year round commitment. If one is going to be an artist, one is an artist all the time."

As we talked, the subject came to the school itself. "The college has experienced a change in position so that we are not at the end of an old path, but at the beginning of a new one."

I asked her how she felt about much of the group activity now occuring in the art world. "Group activity is something that has more obviously occured in music and is now happening in art. The Paris Bienal is all group activity. Nationally, there are groups like Zone, Ant Hill, Pulsa, and Dome. This shows that people need to work together. It's difficult for one person to know enough technically. This should be considered in curriculum development. An overlapping and inter-weaving would be beneficial."

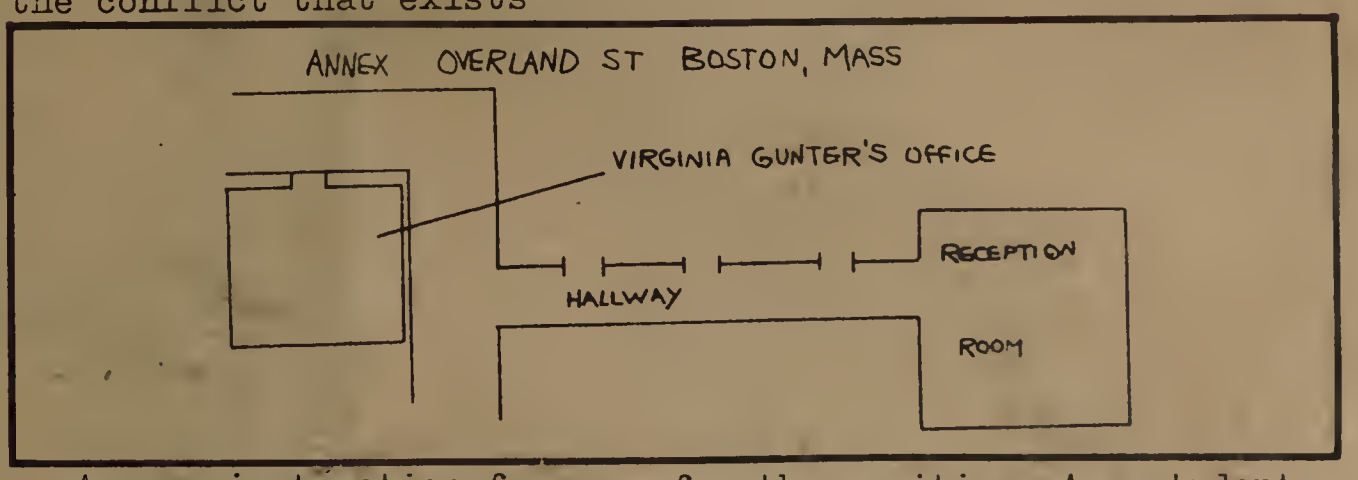
I stated that I felt there was a conflict existing in this school between our,if you will, fine arts and conceptual works. The conflict is senseless and shows a lack of understanding of art in general. She feels "that all art begins conceptually, it depends where and when the artist feels he has finished his statement. And neither painter or object maker or conceptualist should have his work negated because it breaks the mold."

As a college, we have a responsibility to education and as artists we have this responisbility to education and awareness. I asked how she felt art education in general met that responsibility. "It seems that most art education, particularly that segment which is public art education, colleges, mueseums, has been unsuccessful. If it had done its job, people would be able to see that the many things that happen may indeed be art. Art education has been based for the most part, not on art, but on literature, anthropology,history and sociology. People see a painting and want to know the story. Sociology and psychology shouldn't be ignored, but shouldn't be accepted as that is all there is. We are so busy teaching people to count or read, we don't have time to teach the students about their senses."

To make the senses aware calls for involvement in one's work and involvement in life itself. I mentioned the conflict that exists among students concerning involvement in the various committees in the school. They felt that it takes away from their creative involvement. She felt that "Some of what we put on canvas comes to us from outside and involvement in art in general- exhibitions,exhibition committees isn't always a question of taking time away from painting,etc.It means bringing more to one's self and one's painting. There has to be a careful balance between time spent painting and time spent living."

Virginia once attended our hallowed halls of learning to obtain a B.F.A. and then continued to do graduate studies at Boston colleges and universities. She has participated in various competitive exhibitions in Boston, has been involved in a publication for television and a book.She is currently President of Art & Technology Inc., Boston, exhibition co-ordinator for X Bienal de Sao Paulo, for International Art Program, National Collection of Fine Arts, Smithsonian Institution at the Center for Advanced Visual Studies, M.I.T., and Special Programs Consultant, Massachusetts College of Art.

-Robert Pollock



ELECTIONS

To: All matriculated undergraduate Students at Mass. College of Art

From: Bonnie Swartz- Co-Ordinator,United Student Government of the Mass. State Colleges

Topic: Election of student to Student Advisory Committee of the Board Trustees of the Mass. State Colleges

As per instruction from the governor's office, an election will be held at Mass. Art to elect one student from MCA to the Student Advisory Committee of the Board of Trustees of the Mass. State Colleges. From this board one student will be elected by the board to serve from January to May of 1970 as a member of the Board of Trustees. In forthcoming years, the president of the Student Government will automatically hold a position on the Advisory Board. For the first term, however,matriculated undergraduate students may run for the position. Any students who are interested, please pick up nomination papers at Dean McGavern's office, and return them there on Wednesday, Dec.17,1969. Speeches will be heard in the Auditorium by all candidates. On Friday, December 19th,1969, elections will be held in the cafeteria by secret ballot.

The first meeting of the Advisory Committee has been called by Rick O'Brian for Sunday, December 21st at noon at Lowell State College. (Rick is Lowell State's elected member to the Advisory Board.)

- Bonnie Swartz

EDITORIAL I

November signified the annual launching of that time-honored treat, the Mass. Art Entrance Exams. This pageant is traditionally welcomed with a bevy of hostile emotions, ranging from sleepy-eyed disgust on the part of teachers forced to forfeit a precious Saturday morning,without additional pay, in order to judge a parade of forgettable portfolios, to the chilled terror that prevents applying students from doing an unconstrained, representative job on the test. Minor revisions,i.e. to hold the test in the afternoon instead of at 8:30 a.m., would undoubtably alleviate some of the small, nasty discomforts, and perhaps it is only inevitable that the majority of applicants will feel terrorized because they are told that the quality of their lives rests on the success or failure of a sngle morning's college exam. But there is one inescapable fact that negates any slight improvements in the test and aborts the efforts and anguishes of applicants: these tests are not valid indicators of an applicant's potential as a Mass. Art student.The insufficiency of the exam is notorious;even its co-ordinators will admit this. And the reasons are glaring. The test fails with discrepencies on two fundamental levels. One level is that of the high schools at which the applicants are prepared for the Mass. Art test. The emphasis on and sensativity to art varies hugely among these high schools, and the degree to which a student is exposed to art is dependent almost exclusively upon his teacher. Therefore, if a student presents a good, full portfolio at the entrance exam, it is usually because his teacher has spoonfed him the Mass. Art Formula for Good Portfolios, and not necessarily because he has more potential than a less coddled applicant.(It seems that we are testing the "post-graduate work" of the high school art teachers who have already been through Mass. Art, rather than the promise of students hoping to attend the college in the future.)

The second level of discrepency occurs between what the test puts decisive importance on (doing a Jordan Marsh mannequin-type lifeless figure drawing,drawing the Famous Wheel/Figure Composition, and painting a few spellbinding water color paintings) and what the accepted student will find decisive importance on after he has entered Mass. Art. It is difficult to detect a student's potential for doing a large kinetic construction, or a ceramic pot, or an innovative System, in the hackneyed Famous Wheel/Figure Composition he has been practicing under the guiding light of his high school teacher for the past year. Furthermore, consider how much emphasis is placed on work in water color within the test compared to how much emphasis the college's actual curriculum puts on work in water color. The disproportion is alarming. And the inadequacy of the exam will prove tobe even stronger when Paul Muller's proposed photography is established. A good photographer is not necessarily a spiffy wheel-drawer.

The Paper is hardly voicing any new opinions by critizing the entrance exam. Flaws have been cited for years. Unfortunately, not only is the holding of the exam a hallowed tradition, but complaints about the exam are trotted out annually like Christmas tree trimmings, and at the end of the season are packed away for another year. With the focus of art expanding the way it has been, the distancee between exam priorities and actual college and art priorities can only widen. And the students accepted under the present system will look more and more like nincompoops whose "talent" lies solely in their ability to follow the archaic, impotent test formulas of their high school based mentors. This isn't good. Apparently, an alternative to the exam has been constructed which puts primary weight on the quality of the portfolios and the results of an interview. Considering what I have just said about the portfolio recipe system, I wonder whether that part of this alternative cah be any more probing than the exam we now suffer under. Perhaps the interviews,if they are conducted by perceptive interviewers, could work. It might be interesting to hear from anyone, students,teachers, or administrators what they feel would constitute an exam better suited to the interests of the college.

-B.D.

EDITORIAL II

Christmas. A day that somehow exists in spite of the pollution-encrusted decorations along Cambridge's Mass. Avenue, in spite of the Death March of one pink plastic Sear's Christmas tree after another,in spite of too many broken truces, in spite of too many crucifixions... .. a day that can rectify scrooges, lift fallen angels, take time to listen to a child's wishings,must be a special day. (If only it were longer than a day.) My wish is that everyone will nourish and be stregnthened by the health of his holiday.

B.D.

CREDIT BOX

Editor.....Barbara DuVal
General Critic..Elaine Luti
Photographer.....Fred Young
Lay-out.....Bob Orlando
Cheryl Eagles
Contributors.Robert Pollock
Marie Rock
Rae Cooke Bertellotti
Leo Abbett
Terry Angeloni
Leila Raines
Bonnie Swartz

INCREASED CIRCULATION

The Alumnae Association of Mass Art is an animal quite foreign to most present Mass Art students. Beginning in the next issue, there will be a regular page devoted to news of the Alumnae Association (not gossip, news). Our circulation will be extended to reach 3,000 Mass Art Alumnae. Hopefully, this venture will provide for a wider variety of attitudes that we could have had by drawing only upon the 700 people now directly involved with the college. Mass Art students may now have a link with what some choose to call the "Real World", but the interchange can only be genuinely effective if both present Mass Art people and Mass Art Alumnae contribute to the dialogue. We urge all to materialize the possibilities of this opportunity.

Incidentally, for the benefit of the vast sea of doubters, we must add that the editorial policies of the Paper will in no way be suffocated by the merger. We will continue to be just as ornery as ever, witness: Editorial I.

AT I

David Silver, of the WGBH-TV program "What's Happening Mr. Silver" will be presented at the next A.T.I. meeting on Wednesday, December 17th at 8 p.m. in the Mass. Art Annex. All are welcome.

EDITORIAL III

If the spasms of deseration that have slipped into lectures and critiques lately are any indication, the heavy classroom absence rate has left the realm of being a "problem" and can now be classified as a "crisis". And "crises" should be diagnosed in the Paper if the editors are genuinely responsible journalists. This editor has no trouble diagnosing the disease. Accelerated graying of faculty hair, pockets of feverish marathon conversations ("What is Art? What is Art?") formed to make half-classed meanderings seem like whole-classed discussions...all the symptoms point to attendance anemia. The cause? Perhaps the sudden shift of the faculty role, from paternal to fraternal, perhaps over-reaction to the new release from mandatory attendance rules (those who, when starving, are offered food, will eat themselves sick). The cure? I don't know... maybe irresistably good teaching and Time.

ART BY BRIAN ALTERIO

TWO CHRISTMAS MESSAGES

I am a student at Mass. Art. My brother sent this from Viet Nam. Please publish.

A SOLDIER WRITES
A LETTER TO SANTA OR
MARINE CORPS ROCK

DEAR SANTA:
THIS YEAR I ASK ONLY ONE PRESENT,SINCE I'M NOT AROUND AT CHRISTMAS-TIME.
I'M SENDING MY LET-TER EARLY,JUST IN CASE THERE IS NO SNOW HERE IN SOUTH VIET NAM,YOU CAN'T LAND,SO JUST WRAP IT AND I'M SURE THE POSTAL DE-PARTMENT WILL TAKE CARE OF DELIVERY.
SANTA, CAN YOU IMAGINE THE JOY ON MY FACE WHEN I OPEN YOUR GIFT AND FIND THE ONE THING I MOST WANT IN THE WORLD-AN ANTI-VIET NAM WAR DEMONSTRATOR!!
AT LEAST I'LL HAVE SOMETHING ALL MINE,TO SHARE MY EXCITEMENT AND EXPER-IENCES WITH, AND SANTA I PROMISE I'LL TAKE SPECIAL CARE OF HIM.
I'LL GIVE HIM A HAIR-CUT,BUT I CAN'T PROMISE TO KEEP HIM CLEAN,BECAUSE BATHS ARE PRETTY SCARCE OVER HERE. BESIDES,DIRT SEEMS TO BE A PREREQUISITE FOR PROTESTORS,SO HE SHOULD FEEL AT HOME.
I'LL SHARE MY BUNK WITH HIM AND MY INCREDIBLE FOOD. I'LL EVEN SHARE THE HEART-BREAK OF SEEING MY BUDDIES BLOWN APART.
I'LL SHARE THE MISERY OF TRYING TO IDENTIFY THE MUTILATED AND TORTURED BODIES THAT THE CONG LEAVE BEHIND. I'LL LET HIM SIT BEHIND ME FOR HOURS,WAIST WAIST DEEP IN MUD AND WATER-FILLED FOXHOLES:AND SANTA,I'LL ALWAYS BE WARM WITH THE JOY OF GIVING A LITTLE HELL TO THIS CHRIST-MAS PRESENT YOU SO THOUGHT-FULLY SENT ME.

I PROMISE TO GIVE HIM HIS OWN WAY SO LONG AS HE LIVES. OF COURSE THAT WON'T BE LONG IF HE INSISTS ON SAYING THE THINGS HE SAYS BACK IN THE STATES. SINCE HE LIKES TO PROTEST SO MUCH THE NEXT TIME ONE OF OUR PATROLS IS ATTACKED BY THE CONG, I'LL EVEN LET HIM RUN TO THE FRONT TO TELL THEM HOW HE LOVES THEM AND WANTS TO HELP THEM.
NOW YOU'VE BEEN SO KIND, SANTA, I'M GOING TO END THIS LETTER WITH A NEW YEARS REQUEST. DO YOU THING YOU COULD SEND ALL MY BUDDIES A DEMONSTRATOR OF THEIR VERY OWN? THANK YOU,
A VIET NAM SOLDIER

Today is December 8, 1969; in seventeen days it will be Christmas-the most joyful time of the year,when magic spills all over. Loved ones are joined together and those far or near are close in one another's hearts. This year it is a lot different as I walk down the street. I see maybe one tiny light. I walk downtown to see the store windows all lit up-Christmas trees ablaze with brightly colored lights, just like I would like my street to be. Merry Christ-mas! Not one person greets me with a Christmas spirit. Where has it gone?Where's hapiness shared by every-one? Where's the Joy? Sure, I see the busy sidewalks, but where's that feeling in the air? I see the children,but beyond the smiles, there's something that shouldn't be seen on any small child's face.Peace on earth? On one side our men patriotically killing mothers and fathers,leav-ing children nameless, unhappy. Joy,what kind of joy can one find in this? The other side is fighting desparately to survive in this home of the Free. Oh, give us courage for..what? Courage! Do we need courage to fight ourselves and our own dreams? Oh,youbetter watch out,you better not shout, Santa ain't coming this year. Little ones don't have to wonder why mommy was kissing Santa Claus any-more. What do you mean,"Why let a child become dis-illusioned",only to find there's no Santa? Who could be so cruel as to rush this awakening of such a bad dream as this dreamland of ours? Bells ringing,news? How glad is one to know that the Black Panther Party and the San Francisco Police had a shoot-out,or some students took over a campus ad-ministration office office in order for someone to hear that speech he's been given the freedom to make?

Peace
on
Earth
Good Will
To Men.

Merry Christmas,say it!
Mean it! Feel it!
Magic everywhere
happiness-
love,joy-
all things we've lost...
things we're looking for,
Let Christmas bring this year to one and all
Merry Christmas
to us all a good year.
Peace.

-Leila Raines
Freshman 7

ART BY BOB SPELLMAN

BURNETT: THE PAPER, CUE

When asked to write about the Committee on Urban Education,CUE, for The Mass Art Paper,my first reaction was to groan on the inside and smile sickly on the outside and agree to do it. This is a reflex reaction because,for me, writing is a chore.Being interviewed is easier and much more fun. I knew all the time that faculty writing is welcomed and that all writers like to reveive written responses that indicate that they have been read.Therefore,even though I hate to write, luckily I love to read (and draw and paint and print) enough wo be able to turn this into a response to the most recent issue of The Mass. Art Paper. I like it. In fact,even though cooking (along with playing bridge and viewing bean mosaics) stands lower on my like-to-do list than writing, I am willing to cook for a food sale in order to help the paper develop along its present lines rather than drift into being sold or soliciting ads. Hopefully the mere continuing of publication will help the paper get more money from the SGA in the future.

Also, while I'm at it (it's Thanksgiving vacation and I have a bit more time than usual) I would like to comment on the fact that in undertaking such a committment as putting out a paper, only a very few persons do practically all of the work, ever,all the time. In addition, I can see an obvious compromise on the matter of including art work, and that is that there are certain kinds of drawings that are better art when reduced and printed on this kind of stock. These are the drawings that should be requested and selected perhaps through a "Dear Readers: Please make some drawings for us that will look even better when printed here...."

Finally as a friend, associate, and colleague of George Lockwood, I sincerely appreciate publication of Janet Sadler's statement. I wish I had thought to write something.

Since I can't put it off any longer, the following may answer some questions about the current activities of CUE. As of the last meeting, we are concentrating on the recruitment of disadvantaged students for the college. The art members of the monnittee will visit high school art classes in the ghetto,working outward as time and personnal permit,to look primarily for blacks with above-average art ability. Once identified, we will tell them whatever we know about art education opportunities. Although this college will be emphasized, helping the student get further education is more important than getting him into Mass. Art. We hope to assist him in preparing a portfolio and establishing his status as disadvantaged in order to qualify for whatever financial benefits are available.

In addition to helping with recruitment,CUE also discusses the college policies relating to the admittance, grading, tutoring,testing, and retention of the disadvantaged students. We are attempting to work with the Student N.E.A. group through the student members of C.U.E. We are trying to get the afternoon classes funded again this year.

Some members feel that our greatest contributiion to the collele may be in acting as part of its social conscience. It is not too far-fetched to expect that the reasoned adjustments the college is forced to make through working out solutions to problems inherent in dealing with the whole context of the disadvantaged will benefit our total educational unit far more than the little the college can do for the students. I would like to quote actual instances in which this is happening and has happened in other places, but in order to be accurate, I will have to do some research and that always takes more time than is at hand. Perhaps this can be postponed until a later report.

-Calvin Burnett

FOOD SALE

The Mass Art Paper is plan ning an exhibit and sale of consumable art. All latent cooks and/or artists up for the challenge of a new medium to work in are urged to break out their wooden spoons and create.

Virtually any treatment of food and/or its consumption may be exhibited and sold. All pieces should be accompanied or represented by a recipe or statement relevent to the area of "consumable art" which will be published in a catalogue/cookbook to be sold during the exhibition.
This event will take place shortly after the Christmas vacation. Statements, recipes or, at least,indications of interest in this project should be given to me or placed in my mailbox by December 19.

Terry Angeloni
coordinator
The Mass Art
Paper's committee for getting
more loot.

OBIT

died, March 15, 1932, "Chuck" Dopoulopodum, city-renowned watercolorist, of cerulean flu. Well known for his definitive statements on the nature of art. His last words were "Matisse, Degas, Renoir..." He is survived by his toy french poodle and a black and white photo of president Calvin Coolidge.

missing-J. Fogg, beloved artist and husband of Linda, swept away on the crest of an inland tidal wave during an expressionistic lunge at the canvas. He leaves his entire collection of magazine clippings of great art and "The History of the Café Sketch" by Giacomo Balla to the archives of the Acadamé des Beaux Arts.

expired- H. Sneeker, artist-administrator, of seclusion, well known for the phrase "Regulations are the way and the light." Police said the body had been cold for at least six years and had lain undetected in his office for several months.

died-J. Greep, lost at sea.

presumed dead-Harris Barron, shot down by R.A.F. fliers in his modified Nieuport over Brookline Village.

L.A.

LETTER I

December 1

To the Editor:

In your last issue,under the story headline "The Summer Competition:A Question of Ethics", one of your correspondents asked if it is right and proper for anyone, even the admired President of the Student Body, to place himself in the position of "organizing,entering,being present during the judging, and accepting first place in the show". Frank Siccone deserves better than this.

The summer competition has long been an annual event, traditionally the responsibility of the Student Association. This year's judge, Virginia Gunter, was an organizer of the American entry to the recent Sao Paulo Biennial, and is clearly above personal influence. Her participation is a healthy departure from faculty juries which usually have the burden of being wholly familiar with both the style and personality of every student competitor.

Siccone was, of course, present during the judging, shifting and removing works as directed,equally,anonymously, without comment or telltale blush. In this way,his own painting, selected for first place, reveals an extraordinary culmination of two month's tough,ambitious work at the Yale Summer School.

While these facts provide nothing for the determination of quality in Siccone's painting, or anyone else's, it may allow critics (the more the better) to evaluate the relative merit of the work itself rather than to present,in an uncharitable way, what are essentially routine procedural circumstances.

What strikes me is that during my association with the College, every Student Association president, prior to Siccone,quite justifiably, has resigned the office under double preesure of personal creative need and incurably feeble student support.Siccone's accomplishments as a student leader are well known. That his involvement apparently has not crippled his talent;that he has instead grown significantly as a private creative artist, while still wholly committed to the active world,particularly to his fellow students-seems to me to be a lesson to us all.

- Jeremy Foss

LETTER II

First of all, I would like to congratulate a student for reacting at least in some way to the activities of the President of the Student Government. I feel it is a dangerous situation when the students in a college reach such a point of uninvolvement that one student revieves a "carte blanche" on his assumptions, opinions,decisions,and actions.

I like to think that lack of resistance towards my endeavors can be accounted to faith in me. I,too,have faith in my capability as president,otherwise I wouldn't have reassumed the responsibility this year. However, I must warm against blind faith.

Organization for the summer show originated with the Student-Faculty Exhibition's Committee. I was present during the judging,standing in for the chairman of the student committee who was not able to be present. I had no say in the works that were chosen. Further affidavit can be obtained from Miss Gunter.

As far as entering the show, being President of the SGA has enough handicaps in the amount of time and energy to personal endeavors.I don't feel it should have one negate the fact that he is an artist and being one,has the right to enter a show.

As to recieving first prize,my painting must stand on its own. And as to actually accepting first prize,why not?

The origional question was whether it was right and proper for anyone to put himself in this position. I suggest that it was not I who put myself in this position, but all the students in the college who refuse to get involved.

-Frank Siccone

LETTER III

To Misses Du Val and Loony-

It is most discouraging to see that there is space available in the Mass. Art Paper on which its "Esteemed editor" and "Honored Critic" can wage a personal war. The majority of people at Mass. Art have sheltered themselves in the cloak of silence (thus likening themselves to America's infamous "silent majority"). As is common in such a situation, their unwillingness to speak has left the field open for an unnecessary duel of wits.

One would assume that the staff of the Paper would treat "art" in the same way it treats articles submitted.Both should be included on the basis of interest and importance to the people who read the paper,and the quality of both the piece and its representation in the paper.

The purpose of a newspaper is to present to its public events,ideas, and opinionswith which they are or should be concerned. This can sometimes be done with a "piece o'art" as well as with the written word.

As for the Misses DuVal and Looney (sic),heretofore referred to as "esteemed editor" and "honorable critic" respectively,they would both do well to regard themselves as "cabbage heads" and cease this embarrassing display of "sour grapes",or more fittingly, "sauerkraut".

-Terry Angeloni

LETTER IV

There exists in the dark inner recesses of the annex- a group of frighteningly energetic,enthusiastic,and creative (yes,CREATIVE) people, who for want of a more adequate title,have been dubbed "The Fashion Department". They are no longer the easily recognizable,swaybacked,eyelashed, couturier-costumed females who once glided through the halls of Mass. Art casting glitteringly disdainful, commercially inspired eyes across the "bohemian" landscape;they are,on the contrary,sticking aggressively unmanicured fingers into every possible artistic endeavor available at school. They are,however, fashion people, not in the sense of the tailored A-line shift,as has been the case until now- but in a broader spectrum. They seek to adorn the body,but also to place that body in an adorned and hopefully more beautiful, living environment.And so they create to comment, to beautify, to attract, to shock,perhaps- but to assert themselves as people with creative drive and intellect among similarly driven and intellectual people. They chose Fashion- to fashion materials,just as painters "fashion" paint,ceramicists "fashion" clay. For the first time they are asserting themselves actively in the Mass. Art community, and deserve to be recognized for that desire, but recognized and respected as fashion people, not as students in a "commercial" major,who are artists on the side. Everone at the school fulfills the same admission and acceptance requirements,everyone undergoes the rigors of basic freshman courses, and everyone is free to choose his major and be respected for that choice. It is time that the fashion people were accepted and respected for their choice- and for their work- and for having a creative integrity. They are obviously not afraid to change- and the rest of the students should stop trying to figure out why or what they are doing in fashion, and dig it- and them- the fashion people- as part of a new and better Mass. Art.

-Rae Cooke Bertellotti
Sr. F.D.

REVIEW: "DE SADE"

For a long time Jack and I had been wanting to be turned on by a lewd movie, a skin flick,when one day we up and left clay class and took the subway to the North End. After losing a considerable amount of money to the pin-ball machines there, we left Boston Garden and warily approached the West End Cinema in broad daylight.

The billboard read:De Sade, Rated X, No One Under 18 Admitted. We were a little early but innocently,we entered. The theatre soaked Jack for five dollars,luckily we weren't asked to produce identification. A small number of people were in the lobby; I eyed them askance. We wanted to see the previews and get good seats,so we went in. I think that was the first time I had ever been the only girl in a moviehouse. We sat toward the front and prepared ourselves to be grossed-out.

Keir Dullea,who starred as the Marquis de Sade,certainly did not gross me out,but I must admit that for a few brief moments I was turned on in spite of his acting which remained consistently insensative to the role. De Sade, I must inform you, is a film which poorly portrays the mad life of the Marquis de Sade. Of course the film touches upon a few exciting episodes but these are marred by bad acting and misused filming techniques. Perhaps the only good acting was done by Lilli Palmer, who starred as de Sade's mother-in-law. John Huston, de Sade's uncle, gave a credible characterization of the wicked man at first, but later his role dissolved into absurdity and away went the last chance to salvage the movie. Perhaps the film is not worth salvaging in the first place. I warn you,though, that the film will not gross-you-out or turn-you-on, but it will make you sick-to-your-stomach when you consider the price of the ticket. I advise that you not torture yourself by seeing this film,unless of course you are a masochist.

-Marie Rock

SUMMER ART FESTIVALS: SEQUEL

This paper's first issue published an article SUMMER ARTS FESTIVALS. Part of its content implied that these festivals are often run by little old ladies who tear themselves away from their tea parties long enough to organize and produce a regional arts festival each summer. This,in part, may be true!

The fact that the majority of the work exhibited may be provincial (and ultra-conservative) in character is often attributable to the people who run these festivals. They are often very community-minded individuals, with little or no art backgrounds.....who care enough to attempt to bring exposure-to-the-Arts before their fellow citizens.

These arts festivals rarely reflect contemporary trends in our terms. An indictment-for-failure should not be directed to those who actively organize the festivals...but to those who do not! To the silent majority (of the Art world) who bitch and moan about the "inferiority of these exhibitions", I urge you to do something positive (not a quote from Spiro)!

Something should and can be done to improve these events. A case in point: this year's Marblehead Arts Festival. On the Festival's Committee were several concerned artists. As a result, we had a performance by the dance group from the Afro-American Center of the Arts, Pete Seeger and the Hudson River Singers,etc. I organized an Invitational Sculpture Exhibition, which featured many MCA Faculty members... and (of all people) six MCA students). A dozen MCA students were personally invited to submit entries to other exhibitions,only two took the trouble to respond (one student won an award). The Festival drew television and news coverage this year. It can only get better!

Since these shows can only be as good as the work that is submitted, maybe you should get your work out of your studios and before t e festivals' juries. You might even join a committee (unless you, too, hold tea parties)!

-Robert J. Benson
Instructor/
Graphic Design

REVIEW: "TRIOLOGY"

Whenever I hear Truman Capote on a television talk show, I am annoyed by his constant references to the utter marvelousness of Lee and Jackie, and by his strained mannerisms of nouveau-urbanity in general. It is a shame that he feels it necessary, for example, to embellish a piece of sound journalistic literature like "In Cold Blood" by heralding it as the "non-fiction novel", or to complicate a simple beautiful movie like "Trilogy" by calling it part of a study in "multi-media". It is true that, literally, the theme of "Trillogy" has been executed in several media, as a movie, as a book and (the third story, " A Christmas Memory") as a television production. But those expecting the experimentation usually implied in the use of multi-media will not find it in "Trilogy". Instead, they'll find three delicate stories that reveal what I like to believe is the more real Truman Capote.

The stories are about lonely people at the moment when they are forced to acknowledge the substance of their loneliness. This moment is difficult to convey, because it must kindle an empathy from the audience by juggling two extremes: agonizing intimacy and universal tragedy, without having the two neutralize each other. Done unsuccessfully, "Trilogy" could have had all the emotional profundity of a Harold Robbins epic. Done successfully, as it was, it evokes a catharsis of your own memories of past alternating loneliness and joy. (This especially occurs in "A Christmas Memory" because of the stirring performance of Geraldine Page as the warm, sad reletive Truman Capote grew up with.) Any work of art that can surface and interact with the basic fibers of a viewer's life is a good work of art. And the person who created that work of art is a good artist, in spite of his erudite cavortings that might fool us into thinking otherwise.

-B.D.